



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

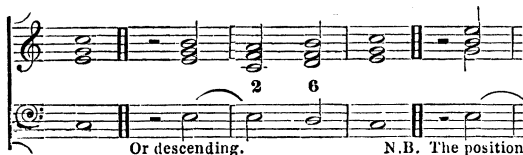
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



## No. 59.

Two Fifths.



## No. 60.

N.B.



In No. 60, the consecutive fifths are not erroneous, because the latter one (which completes the chord of the second) is diminished; but the two other positions are preferable.

*Second progression.* The augmented fourth, in the middle part of the right hand:—

## No. 61.

Two fifths.



The other two positions are good in ascending and descending:—

## No. 62.

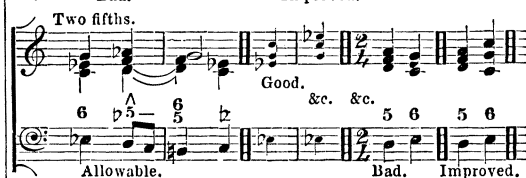


*Third progression.* The fifth after the sixth, or the sixth after the fifth.

*Remark.*—Also in a contrary movement.

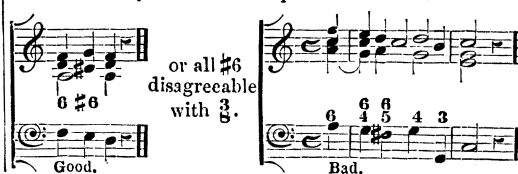
## No. 63.

Two fifths.



*Fourth progression.* Two or more sixths in direct movement in both hands:—

## No. 64.



Improved. Better.

Very bad. Improved.

Good. Good.

*Fifth progression.* The three sevenths above, accompanied by the third and fifth:—

No. 65.  
Two fifths.

Bad. Improved. Bad. Improved.

The two other positions are good in descending.

Bad. Improved. Somewhat worse. Good.

Bad. Improved. Good. Good. Divided Harmony.

Bad. Improved.

Good.

Good. Bad.

Improved.

The other positions good.

*Sixth progression.* The two ninths above and in the middle, followed by  $\frac{6}{5}$ , and when the bass descends a third:—

No. 66.

Bad. Improved.

Bad. Improved.

Good position. Also bad.

Improved, or good.

Two fifths.  
Bad. Improved.

Good position.

*Remark.*—In these examples of the ninth, the imperfect fifth is omitted, in minor keys, and the minor

third doubled in its place; in major keys, when the ninth is prepared, the fifth may be retained, and the following  $\frac{6}{5}$  can be played in succession in rapid notes.

In these hazardous progressions, the fault most easily committed is a consecutive fifth; this great error must be avoided in all keys, by doubling or omitting intervals, or by contrary movement.

---

#### TO CORRESPONDENTS.

*We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.*

*We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slip in the paper near it.*

*Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.*

*Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence, otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer.*

---

#### Brief Chronicle of the last Month.

**ANDOVER.**—The Andover Choral Society gave a third public rehearsal, at the Town Hall, on Tuesday, the 12th of February. The first part of the programme consisted of sacred, and the second part of secular music. The music was very correctly sung.

**ATHERSTONE.**—The Choral Society gave a miscellaneous concert, in the Corn Exchange, on the 4th of February. The programme consisted of selections from the *Messiah*, *Creation*, and *Judas Maccabæus*, with various glees, songs, and madrigals. Mr. Halfyard conducted, and Mr. Stevens and Mr. Bailey accompanied.

**AVENUE-ROAD, REGENT'S PARK.**—On the 4th of February an examination and musical performance took place of the pupils of the London Society for Teaching the Blind to Read, and for training them in industrial occupations. The programme consisted of choruses and organ and pianoforte solos.

**BELMONT, DURHAM.**—A new organ, built by Mr. Postill, of York, for the Church of Belmont, was opened on the 20th of January.

**BEWDLEY.**—On Sunday, the 17th inst., Sermons were preached in behalf of the Organist and Choir of St. Ann's. The Choir performed several pieces from the works of Mozart, Kent, Ebdon, &c., with great precision. The Cantate for the Evening Service was composed by the Organist, Mr. F. R. Lyne.

**BIRKENHEAD.**—A spirited concert was given on Saturday, the 26th of January. The artistes were Mr. and Mrs. Scarisbrick, Miss Annie Fletcher, Mr. Ryalls, and Mr. Surge, who contributed to the gratification of a numerous audience.

**BIRTLEY, DURHAM.**—A concert was given on Monday evening, January 28th, in the Catholic School, Birtley, by Mr. J. F. Swinburne, organist of the church, with his juvenile choir. The programme consisted of glees, catches, songs, &c.

**BOROUGHBRIDGE.**—On Monday, February 11th, the members of the Boroughbridge Church Choir gave a concert in the National School. The selection consisted of songs, duets, glees, &c. The whole of the performers, with the exception of Miss Helena Walker, and Messrs. Rhodes and Marshall, of the Ripon Cathedral Choir, were amateurs.

**BRAINTREE.**—On the 18th of January, the Band of the 12th Essex Rifle Volunteers gave a vocal and instrumental entertainment at the Corn Exchange. In the vocal department were Miss Lizzie Wilson and Messrs. Portway and Coker. Dr. Roiley, organist of Braintree Church, conducted the concert, and Mr. S. Fuller was the leader. The programme comprised a good selection of music, both vocal and instrumental, which was well rendered.

**BRISTOL.**—The Rifle Volunteer Band gave a performance of music, on the 7th of February, at the Victoria Rooms, when there were upwards of 1400 people present, and many were unable to obtain admission. The band-music, which was very creditably played, was interspersed with vocal pieces, accompanied in some instances by the instruments. Concerts of this nature will assist in improving military bands, which are at present by no means in a state of efficiency.

**BRIXTON.**—A concert took place, on the 12th of February, at the Institution, Brixton, when the following artistes appeared:—Madame Lemmens Sherrington, Miss Gerard, Miss A. Goddard, Miss Chatterton, Mr. Genge, and Mr. Kialmark. The principal pieces of interest during the evening were Madame Sherrington's "Sul margine," with variations, and Miss Gerard's "Una voce poco fa," both of which were much applauded. Miss Chatterton's performance on the harp, and Miss Goddard's pianoforte playing, served to make this a most attractive concert.

**BRENTWOOD (Essex).**—The members of the Harmonic Society in the above town gave their first concert for the season on Thursday, the 21st ult. The soloists were Misses. Matz, Gouges and Bartington, who were warmly applauded. Mr. Brown, organist, conducted.

**CANTERBURY.**—The Glee and Madrigal Society continue to give weekly concerts at the Guildhall Concert-room. The vocalists are Messrs. Plant, Newsome, Rhodes, and Gough. Conductor, Mr. Irons.

**CASTLEFORD.**—On Monday, the 11th of February, the Choral Society at this place gave their annual performance of Handel's *Messiah*, when the following vocalists were engaged:—Mrs. Sunderland, Mr. Westmoreland (tenor, from York Minster), and Messrs. Kaye and Elsworth, of Leeds. The band and chorus was augmented for the occasion from Leeds and the neighbourhood. Mr. Morton officiated as leader of the band; and Mr. J. Lancaster, of Leeds, conducted. There was a numerous attendance, and the whole performance reflects credit on those who took part in it.

**CHELSEA.**—On the 24th of January, the Chelsea Vocal Association gave an evening concert in the New Vestry Hall, King's Road, at which the following artistes assisted: Miss Poole, Miss Bleaden, Miss Howard, and the Misses Stuart, and Messrs. Smeaton, Tempest, and Penna, vocalists; Dr. Gilbert, horn; and Miss Brinsmead and Mr. Cole, pianoforte. Miss Poole sang with great taste two Irish ballads, and several of the other soloists were much applauded. The members of the Association performed their part with credit. The choruses were given with spirit and precision. The concert went off well in all respects; such performances will be appreciated in Chelsea, where local entertainments are by no means plentiful.

**CHESTER.**—On Monday, the 21st of January, Mr. G. H. Cromach, the blind organist of Hartford Church, gave a concert in the Music Hall. Miss Maria Wilson, of Hull, and Messrs. Plowman, Hird, Hudson, and Holmes, from York, were the vocalists. Mr. W. Turner, organist of the Parish Church, Bridlington, presided at the pianoforte.

**CHIPPING-NORTON.**—Two concerts were given in the Town Hall, on the 24th of January, at 3 o'clock, and at 7 o'clock. The singers were chiefly belonging to the Worcester and Cheltenham Philharmonic Societies, as-

(Continued on page 11.)